

MAY 18 1938

DRAMA

A MONTHLY RECORD OF THE THEATRE
IN TOWN AND COUNTRY
AT HOME & ABROAD



CONTENTS

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DRAMA

VOL 16

MAY, MCMXXXVIII

NUMBER 8

THE JOURNAL OF THE BRITISH DRAMA LEAGUE

PLAYS OF THE MONTH

By A. E. Wilson

THERE has been nothing more gratifying in the theatrical news than the fact that Robert Sherwood's "Idiot's Delight" is a commercial as well as an artistic success. This notable diatribe against the lunatic unreason of war (which, I understand, was brought to London with some misgiving) is drawing crowded houses to the Apollo.

But while the play presents provocative argument, and is grimly ironic, it is, at the same time, extraordinarily amusing.

The best description of the piece is tragic farce. With its setting easily identified (in spite of the programme evasion) as the Italian side of the Alps, it is bang up to date. Europe is in a ferment. War is in the air. A German scientist is torn from his task of alleviating the ills of humanity to the manufacture of war material. A French pacifist screams out his defiance. An English honeymoon couple find happiness snatched from them. An international armaments magnate and his Russian mistress are vaguely involved. (The significance and relation of these parts is perhaps obscure).

And upon this scene of turmoil comes Harry Van, a third-rate American cabaret artist, with his troupe of dancing girls. He is naive, shrewd and detached. He is the symbol of the average kindly man to whom all the preparations for war "don't make sense" he says. There is a superb finale. Harry and the Russian girl, defiantly singing "Onward Christian Soldiers," perish together when the hotel is struck by a bomb.

In this scarifying indictment of human folly Raymond Massey as Harry Van has the best part of his career. His acting, with its

pungent humour, its attractive simplicity and its ironic commentary is magnificent. There is notable work, too, by Tamara Geva, Franklyn Dyll and Carl Jaffe and if Hugh Miller as the armaments boss is less impressive it is only because the part is vaguely drawn.

No play of the month approaches "Idiot's Delight." Karel Capek's "Power and Glory" at the Savoy, though worthy in intent on a somewhat similar theme, is not a satisfactory play. With its multiplicity of scenes it is scrappy and disjointed. It lacks sufficient argument. It is the work of a man who thinks solely in terms of the theatre. Its interest lies in the fact that it is the vehicle for a *tour de force* by the Viennese actor Oscar Homolka who doubles the leading parts. In the one he is the shabby pacifist doctor, who, discovering a cure for the "white plague" which is ravaging humanity, will not disclose his secret unless the nations unite for peace. In the other he is the loud, blustering "Marshal," who is leading his people into another "glorious" war. No roles could offer greater contrast and few actors could more subtly present them. If the play succeeds it will not be by its own merits but because of the force and magnetic personality of the actor.

In "The Zeal of Thy House" (originally performed in the Chapter House at Canterbury) at the Westminster, Dorothy Sayers turns from the detective drama to the ecclesiastical. With literary skill she relates the story of the building of Canterbury Cathedral and the part played by William of Sens. It is a drama of spiritual conflict in which Harcourt Williams gave a beautiful performance. The play has

PLAYS OF THE MONTH

not the austere quality of "Murder in the Cathedral" but it is much more human and alive and Miss Sayers in presenting her monks and her magnificently robed archangels boldly permits them to express themselves with humour.

One of the finest acting feats of the month was accomplished by Margaret Yarde in Richard Llewellyn's "Poison Pen" at the Shaftesbury. This play presents with unusual dramatic force the story of the evil wrought in a village by the writer of anonymous letters. Not until the end is it revealed that the author of them is the Vicar's sister. The interest of the play, however, is not in spotting the culprit; it is in the psychological and pathological aspects of the character of the woman who, when cornered, gives vent to a terrific outburst. All the pent-up passion of a lifetime is released. It is the revelation of a warped and diseased mind. The effect is positively affrighting.

With one or two exceptions the rest of the month's plays form a sorry lot. "Flood Tide" (Phoenix Theatre), adapted from a novel by A. P. Herbert by William Boehmel, was full of dullness and improbability and defied the efforts of Basil Sydney as a murderer whose guilt was betrayed in his painting—not the least of the improbabilities. "The Road to Gandahar" by Boris Trainin (Garrick) one of those frequent studies of the girl who, for all the frailties of the flesh, remains pure in heart, was interesting only because it revealed in Lili Palmer an Austrian actress of charm and obvious talent.

"The Painted Smile" by William F. Templeton (New) in which a Tchekhovian technique was unsuccessfully imposed on a melodramatic plot reinforced the superstition that circus plays are always unlucky. The combined art of Maire O'Neill and Arthur Sinclair failed to save A. G. Thornton's Irish play "Moonshine" at the Ambassadors.

"Ghost for Sale" by Ronald Jeans (Whitehall) is farcical and ingenious, giving chances to Robert Eddison and Betty Chancellor but wasting the talent of A. E. Matthews. Gerald Savory's "Good and Proper" (Embassy) is not as good as his famous "George and Margaret," but it is quite entertaining. Another amusing Embassy production, "Three Blind Mice" by Stephen Powys, will probably be playing in the West-end by the time these lines are in print.

LETTER TO THE EDITOR

SIR,

We wish to point out a mistake in the April issue of "Drama" made by Mr. Lionel Hale in "Plays of the Month" on page 102. The mistake seems inexcusable in view of the fact that Mr. Hale must have attended the performance of the play which he attributes to the Group Theatre. He says "The private societies have been busy. The Group Theatre produced Mr. Clifford Odets' near-Tchekhov play of Jewish-American tenement life, 'Awake and Sing,' which was impressive in spite of failures in casting and direction; and the same society gave Mr. Stephen Spender's verse play on the problem of the Liberal in a Communist-Fascist crisis, 'Trial of a Judge,' which probably reads very well." Mr. Hale, in his criticisms in other journals, has never missed the opportunity of showing his contempt for the Group Theatre productions; but it seems hard that the Stage Society, who actually produced "Awake and Sing," should suffer by his attributing their production to the Group Theatre.

(Signed) Yours faithfully,
RUPERT DOONE,
STEPHEN SPENDER,
BENJAMIN BRITTEN,
BRIAN EASDALE,
ROBERT MEDLEY,
JOHN PIPER.

Directors of
the Group Theatre.

HAILEYBURY COLLEGE.

The annual Shakespeare play was acted at Haileybury College on 10th and 12th March. This year the performance was of "Richard II," which was played in full except for the omission of the sub-plot of the conspiracy of the Bishop of Carlisle, Aumerle and others in Act V. It was felt that this cut, by concentrating on the tragedy of Richard, definitely improves the play.

The performance attained a high standard for an all-boy cast and in the opinion of many it was the best since the series was started in 1926. This success was largely due to the fact that a somewhat higher percentage of actors than usual had acted in last year's play, "Hamlet," with the result that many of the smaller parts were assumed with an unusual sense of character. The boy who played Richard had given a surprisingly good performance of Hamlet last year, and with that tremendous experience behind him his interpretation of the part of Richard was much above the standard to be expected from a boy. Possessed of a voice with an unusual range and quality, which was almost always under intelligent control, he played with real feeling and sensibility. The cast was also fortunate in having a boy with a good voice and an instinctive sense of acting to play the part of the Queen, and the leave-taking scene, a possible danger spot when acted by boys before their own school, was a striking success. The dungeon scene was perhaps the best of all. Murders are always liable to produce laughter when played by inexperienced actors before a schoolboy audience, and the scene required more careful rehearsing than any. In both performances it succeeded in holding the audience.

An entirely new set of costumes of the correct period was made for the occasion and the result obtained was most pleasing. A three dimensional formal setting was used with small modifications throughout the play.

TELEVISION AND DRAMA

By Philip L. Loraine

IT is now over eighteen months since the B.B.C. inaugurated a daily television service, and this modern miracle has not yet ceased to evoke our wonder. Mechanical mishaps have been eliminated, blurr and flicker has disappeared, and images are sharp and well defined. Reception within the proscribed radius of thirty miles from Alexandra Palace is almost always perfect, and although the screen is still only twelve inches by ten, experiments are pending which may permit a considerable enlargement within the next few years. In fact, mechanical reliability has now opened the door to artistic development.

How has drama been employed by the new medium? So far a complete play has been televised on an average once a week, and the producers after wandering warily through the corridors of musical comedy and the short sketch, have now entered the more exacting realms of the straight play. During the last few months they have produced "Journey's End," "R.U.R.," "Murder in the Cathedral," "Hassan," "The Dybbuk," "Night Must Fall," "Clive of India," "The Duenna," "The Crooked Billet," and "Will Shakespeare." And since, in the nightmarish task of programme building, heaven-sent opportunities like a state procession or a popular sporting event are comparatively rare, it is reasonable to assume that as the service develops, the proportion of plays transmitted will be considerably higher.

To the audience, esconced in his favourite armchair and blissfully surrounded by items of domestic comfort, the televised play has an intimacy which it is impossible to exaggerate. He is conscious that these Lilliputian figures are acting for and to him, that their reactions are spontaneous and of the moment. But he is also conscious of their two-dimensional character, of the disparity between sight and sound, of the large voice and small image. When the novelty has worn off, will he accept this convention? Or will it dispel all illusion of reality? That will depend on the power of the producer to excite attention, to evoke some emotional or mental reaction which will make the audience forget the means and be conscious only of the result.

The problem of the televised play is a

difficult one. Is it to be a photographic reproduction of the stage version, or is it to be an imitation of the film version? Considerations of expense alone make the latter out of the question, the smallness of the television screen and the possibility of that same dullness which was peculiar to the early talking films, make the former inadvisable. A new technique of writing and production has therefore to be evolved—one which will combine the mobility of the films with the intimacy of the stage, which will take into consideration the limitations as well as the possibilities of the new medium.

The use at the moment of only one studio, and the possession of only one mobile unit, confines the activities of the producer to a great extent, but these are limitations which will disappear it is hoped with the additional expenditure expected in the near future. But the most important limitation is the smallness of the screen. This affects the play, the players, the setting and the production.

The inability of the audience to concentrate for more than an hour owing to the fatigue of eye strain makes the choice of long plays dangerous; the necessity for close-ups to prevent the actors from dwindling into insignificance, means avoiding the play with the large cast. Clever camera work can sometimes overcome this difficulty, but its success depends on whether the characters form part of a group or chorus—as they did in the procession in "Hassan" and the wedding scene in "The Dybbuk." In this case it is the picture that counts, not the person. Faces and consequently close-ups, only matter if the characters are individualistic.

To keep within range, the players become camera conscious. There are usually at least three cameras in action in the studio, but only one can move backwards and forwards to vary its distance from the actors. Their movements are therefore circumscribed. There is more physical proximity than is normally natural. Sweeping gestures or broad effects must be avoided. They must play rather for subtlety and intimacy, restraint instead of exaggeration. Watching a performance recently in the studio, I noticed that the actors had grouped themselves so closely round the

TELEVISION AND DRAMA

table dead centre, that they were almost treading on each other's toes. The scene was an exciting one and full of suspense. In the studio it was dead. On the screen it was full of life. The shifting cameras were providing the variety and animation, were supplying the movement which is usually the task of the actor.

Owing to the difficulty of recognising detail on the small screen, the artistic and subconscious use of setting becomes redundant. Neither the colour and warmth of the stage scene, or the lavish correctitude of the film set is possible or practical. Of course, the roving eye of the camera can with great ingenuity pick out individual objects—a door, a staircase, a clock, a window—for our especial attention, and suggest a composite mental picture without even ever showing the whole scene. But unless the scenery directly affects the action of the play, this may make it too obtrusive.

The bigger the image, the greater the sense of reality, the greater the interest. With this in view, the producers have tried to keep the actors as near the camera as possible, and the preponderance of close-ups has sometimes made for monotony. The task of the television producer is by no means an easy one. He is the link between the actor and the camera, and the camera and the ultimate picture. He must not only present his play, he must guide the eye and the ear of his audience to the salient points, and not allow it, as in the theatre, to roam about and hope for the best. He must use his cameras to provide the variety of movement which is denied to his actors, but his transition from the long shot to the close-up or vice versa, must have dramatic force and emphasis, and not be applied merely to relieve monotony. His grouping must have economy of space as well as of detail, and the composition of his ultimate picture must be vital and arresting. He must be very sure of himself. Unlike the film director, he is unable to make adjustments, unlike the stage producer, he controls his actors during performance as well as during rehearsal. Sitting at a desk in a sound proof chamber overlooking the studio, he can watch his actors, through a huge glass window, performing on the floor below. By means of a microphone on his desk and earphones, he can communicate direct to the camera men and technicians,

by means of two liaison men on the floor who have full detailed instructions, he can communicate with his actors. In front of him are two screens—one showing the picture that is being transmitted, the other the picture that is being prepared. When he is quite satisfied, he gives the word and either this or that camera comes into play. Actors are temperamental, so are alas, camera men. And although a camera rehearsal requiring the services of nearly forty technicians takes place beforehand, performances differ, and the producer must be ready to instruct, advise and control.

And it is in the hands of the producer that the possibilities of the new medium lies. Using the camera cinematically instead of photographically is the natural development. Montage and linkage, two devices with which the cinema is familiar, might be introduced but it should be used sparingly, as this might create a tendency to adopt the subjective treatment of the cinema, instead of the objective treatment of the theatre—a method more suitable in accordance with the limitations of the television screen. Acoustic pointing has, however, been used with great effect in "The Crooked Billet." The bomb which is due to explode in five minutes has been placed inside the clock. The detonator is ticking away. The hero is lying unconscious on the floor. The heroine enters and begins to minister to the hero. The hero slowly awakes and the next few moments are spent by the audience in a state of suspended animation, while the clock ticks ruthlessly on. This would have been unheard in the ordinary theatre, yet its introduction here made the suspense almost intolerable. The technical tricks of super-imposing, and fading in and fading out have also been used, the latter with great effect in the tempting scene in "Murder in the Cathedral." Owing to the comparative ease with which this can be done, it seems likely that experiment in this direction is to be expected.

That new plays will have to be written to suit the medium there is no doubt. It is not easy to find a play that is intimate without being cumbersome, that has plenty of action rather than movement, that has a good underlying theme which is capable of sustaining rigid interest for about an hour, and that is at the same time able to utilise to the full the new possibilities of the medium.



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A TELEVISION PERFORMANCE AT ALEXANDRA
PALACE OF "THE MONKEY'S PAW" BY
W. W. JACOBS.

The final scene. John Ruddock (as
Mr. White, kneeling), and Muriel George
(as Mrs. White, seated).



MR. DAVID HORNE AS THE BISHOP, IN
"ROBERT'S WIFE" BY ST. JOHN ERVINE,
AT THE GLOBE THEATRE. FROM THE
DRAWING BY VERONICA HAIGH.

BRITISH DRAMA LEAGUE

COMMUNITY THEATRE FESTIVAL

This year the entries in the National Festival amounted to 602. As usual we print a complete list of the plays entered in the various areas. Those plays selected to appear in the Divisional Finals are designated by one asterisk, and in the Area Finals by two asterisks.

The Scottish Final was adjudicated (on behalf of the Scottish Community Drama Association) at Glasgow by M. Michel St. Denis; the Welsh Final at Mardy by Dr. Stefan Hock; The Northern Area Final at Sunderland by Mr. Lewis Casson; the Western Area Final at Bristol by Mr. Cyril Wood, and the Eastern Area Final at the Scala, London, by Mr. Tyrone Guthrie.

Of the five plays to appear at the Final Festival to be held in Glasgow at the Theatre Royal, on Monday evening, May 30th, the following have been selected. "In the Zone" by Eugene O'Neill, presented by the Ardeer Recreation Club (Dramatic Section) Scotland. "The Sixth Hour" by Wilfred Grantbam, presented by the Blackwood Dramatic Society (Wales). "Two Gentlemen of Soho," A. P. Herbert, presented by The Bristol Drama Club (Western Area). "The Second Time of Asking," by G. Taylor, presented by The Holme Valley Comedy Players (Northern Area).

The Howard de Walden Trophy will be presented to the successful team by the Rt. Hon. Lord Inverclyde.

EASTERN AREA.

Entries this year are slightly below last year's figures. 202 as compared with 211 last year.

Festivals were held at very much the same centres as last year. It is interesting to note that there were two live spots in previously barren territory, namely Peterborough and Hunstanton, where very successful Festivals were held for the first time.

Organisers throughout the area have been very much inconvenienced by late entries and last minute withdrawals.

Divisional Finals were held at:—

- B. Arts Theatre, Cambridge. Adjudicator, Mr. F. Sladen-Smith. Winning team, "Welwyn Drama Club."
- C. Richmond Theatre. Adjudicator, Mr. Richard Southern. Winning team, "Beckenham Stage Club."
- D. Scala Theatre. Adjudicator, Mr. F. Sladen-Smith. Winning team, Midland Bank.
- E. Slough. Adjudicator, Mr. Richard Southern. Winning team, Oxford Theatre Unit.

These Divisional Finals were all very successful and all resulted in a financial profit, it was unfortunate from the Box Office point of view that two teams were from the Woodbridge Festival and two from Welwyn, in the Cambridge evening. Richmond were more fortunate, their programme including an

excerpt from "Hamlet" by the local Shakespearian Society.

It is not possible to publish at the moment a financial statement, but it is hoped that the preliminary Festivals will be covered, leaving the profits from the Divisional and Area Finals as a balance. The Area Final is to be at the Scala Theatre, on May 2nd. Adjudicator, Mr. Tyrone Guthrie.

The standard of playing has been on a fairly high level. We have never had a more varied choice of plays, especially in the Finals.

Preliminary Festivals held at:—

- B. Woodbridge (4), for E. Suffolk, Clare, for E. Suffolk.
Harpندن, Welwyn Garden City, Herts.
Cambridge, Colchester, Hunstanton, Norfolk, Boston Lincs. Adjudicator, Mr. G. F. Campbell Browne.
- C. Maidstone (4), Bexhill, Brighton (2), Croydon (3), Richmond (3). Adjudicator, Mr. Frank Harwood.
- D. Inner Section. Fortune Theatre and St. Bride's Institute. Adjudicator, Mr. John Fernald.
Outer Section.
Adjudicator, Miss Marie Jeaffreson.
- E. Harrow, Northampton, Peterborough, Beaconsfield, Slough, Kettering, Abingdon. Adjudicator, Mr. Wilton Anstey.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

"B" DIVISION.

*Leslie Barefoot Co. (Ipswich). "Outward Bound" (Act I), by Sutton Vane; "Waterloo," by Sir Arthur Conan Doyle.

Bedford D.C. "Death Takes a Holiday" (Act 2), by Alberta Casella.

Boston High School Old Girls' Assn. "Members of the Jury," by Stuart Ready.

Boston Playgoers' Society. "The Distant Drum," by Philip Johnson; "Villa for Sale," by Sacha Guitry.

Cavendish & Pentlow W.I. "The Kingdom of God" (Act I), by G. & M.M. Sierra.

Colchester Stage Society. "The Confutation of Wisdom," by F. Sladen-Smith.

Connard Players. "Playgoers" by Arthur W. Pinero.

Corby W.I. "Persephone," by Rosalind Vallance.

Gt. Connard W.I. "Isult," by Marion Watson.

F.H.A.D.S. (Cambridge). "The Bear," by Anton Tchekov.

Harpندن Group of the B.D.L. "The Rose and the Cross," by Clifford Bax; "Who Killed Me?" by Lucien Chantel; "I Made You Possible," by Ivor Brown.

Holbeach W.I. "Far, Far Away," by Philip Johnson.

Holbrook Players. "Hezekiah and Hannah," by Frank Collier.

Houghton Hall Players. "Martha and Mary," by Muriel Box.

Hunstanton Players. "The Stoker," by Harold Brighouse.

King's Lynn O. & D.S. "Playgoers," by Arthur W. Pinero.

Melton W.I. "Footprints," by Violet Methley.

Mertonians. "Abraham Lincoln" (Scene III), by John Drinkwater.

Mildenhall Singers & Players. "Women at War," by Edward Percy.

Nalگو Players (Colchester). "The Flash in the Dark," by Hugh Beresford.

Plomesgate D.S. "A Seat in the Park," by Arthur W. Pinero.

Poor Peddars. "Villa for Sale," by Sacha Guitry.

Rickmansworth Townswomen's Guild Drama Group. "Mother Superior," by Janet Ling.

Rushmere D.C. "Skyscraper," by F. Sladen-Smith.

Seckford Players. "Slow Curtain," by Muriel and Sydney Box; "Look to the Lady," by Dudley Symon.

Shrub End D.S. "The Singing Soul," by Mrs. Henry Backus.

Sleaford W.I. "The Cradle Song" (Act I), by G. & M. M. Sierra.

Spaldonian D.S. "The Lovely Miracle," by Philip Johnson; "Queer Street," by John Donald Kelly.

*Stowmarket O. and D.S. "Five at 'The George'," by Stuart Ready; "Passport to Romance," by Harold Brighouse.

**Welwyn Drama Club. "Pistols for Two at Eight," by Robin Elliott.

Welwyn Folk Players. "A Prologue to King Lear," by Federic Molnar.

*Welwyn Thlians. "The Pen is Mightier . . .," by Robert Victor.

"C" DIVISION.

Adventurers (Hove). "The Man from Bratlesham."

Barnstormers. "Black Night," by John Bourne.

B.A.T. Society. "The Valiant," by Holworthy Hall and Robert Middlemass.

Bearstead and Thurnham. "Unnatural Scene," by Kathleen Davey.

Bexhill Players. "The Dear Departed," by Stanley Houghton.

Bradmore Green Players. "A Room in the Tower," by Hugh Stewart.

Brenchley Dramatic Society. "A Girl for the Hall," by Margery Nugent; "Voice Said Goodnight," by Roland Pertwee.

Canterbury Dramatic Society. "Fantastic Flight," by Sydney Box.

Chaldon Players. "The Murder Scream," by Mikhail Aklom.

Clapham & Patching Womens' Institute. "A Country Cottage," by V. E. Banisdale.

County Hall Players. "A Knight Came Riding," by Cyril Roberts.

Curtene Players. "Sophro the Wise," by Laurence Binyon.

Dorking Townswomen's Guild. "Love or Learning."

Forest Players (Hove). "Marie Goes Warsaw," by Neil Grant.

Gravesend Amateur Players. "The Distant Drum," by Philip Johnson.

Haslemere Thespians. "Afternoon," by Philip Johnson.

Heath Clark O.S. D.C. "The Sixth Hour," by Wilfred Grantham; "Mirror to Elizabeth," by T. B. Morris.

Hengist Players. "Cupid Rampant," by Percy Corry; "Evening at Nero's," by A. J. Talbot.

Hythe Dramatic Club. "Out Goes She," by Philip Johnson.

*Lewes Players. "Pot-Bound," by Lilian Smee.

Maidstone Dramatic Society. "Distant Drum," by Philip Johnson; "Symphony in Illusion," by J. Wallace Bell.

Maidstone W.E.A. Group. "A Husband for Breakfast," by Ronald Elwy Mitchell.

Marlowe Group. "Members of the Jury," by Stuart Ready.

Minlake Amateur Dramatic Society. "Five Characters in Search of a Change," by Hugh Beresford.

Mitre Theatre Club. "St. Peter and Minstrel."

New Romney Dramatic Society. "House with the Twisty Windows," by Mary Pakington.

Patrician Players. "Paradise Enow," by James Bridie.

Players of Coombe. "Forest of Happy Dreams," by Edgar Wallace.

*Richinond Shakespeare Society. *Scenes from "Hamlet," by Shakespeare; "Dream of Nazareth."

Richmond Hill O.B's. "Night Must Fall," by Emlyn Williams.

Rochester Little D.S. "Out Goes She," by Philip Johnson.

R.N. Dockyard A.D.S. "Flash in the Dark," by Hugh Beresford.

*Selsdon Players. "We got Rhythm," by Nora Ratcliff.

Sidcup Evening Institute Dramatic Group. "Tail's Up," by Cyril Roberts.

Southwick Players. "Cannot be Forgotten."

**Stage Club, Beckenham. "Willow Woe is Me," by Dorothy Carr.

*Stanley Gardens D.S. "The Apostle Play," by Max Mell.

Surbiton High School. "Passive Voice."

Teddington Theatre Club. Scenes from "Merchant of Venice," by Shakespeare.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Twickenham D.C. "Book of Thel"; Puck's Good Deed," by John Bourne; "Maria Marten" (anon.). Warbleston A.D.S. "Altar Piece," by Emanuel Levy. Worthing Townswomens' Guild. "Far, Far Away," by Philip Johnson.

Welling Group. "The Illusionist," by Philip Johnson. West Essex Players. "Michael," by Miles Malleson. West London Players. "The Man Upstairs," by H. Beresford.

*Winchmore Hill D.S. "Derelict," by Philip Johnson. Worcester Park Group. "Cupid Rampant," by P. Corry.

"D" DIVISION. OUTER SECTION.

Acorn D.C. "Round the Corner," by G. W. Porter. "Buskin Players." "Brills," by M. Reid-Jamieson. Alpertown W.I.D.S. "All Night Service," by B. Merivale. Belvedere Group. "The Boy Comes Home," by A. A. Milne. Brelades Players. "Children of Darkness," by J. Corrie. Carlton D.S. "The Last Rib," by Cyril Roberts. Catford Group. "Ebb Tide," by R. Lambert. Croydon Group. "Church Street," by L. Robinson. Hammersmith Group. "Warrior's Husband," by J. F. Thompson. Harold Wood W.I.D.S. "The Gardener," by M. Creagh-Henry. Hatcham Players. "Pot Bound," by Lilian Smee. Heathway Repertory Co. "The Invisible Duke," by F. Sladen-Smith. Loughton A.D.S. "Black Night," by John Bourne. Mereleigh Players. "Pygmalion" (Act III), by G. B. Shaw. Metropolitan Academy of Music D.S. (Ilford). "Prisoners and Captives," by A. Allardice. New Eltham Group. "The Flaw," by Cyril Roberts. New Malden Group. "Children of Darkness," by Joe Corrie. Nondescripts. "Dear Brutus" (Act I), by J. M. Barrie. Old Brondesburians. "Yet I Ride the Little Horse," by Joan Temple. Old Godolphin Players. "A Room in the Tower," by H. Stewart. Old Shootershillians. "The Sixth Hour," by W. Grantham. Reigate Group. "The Tunnel," by Margaret Shaw. Richidan Players. "Passion, Poison and Putrefaction," by G. B. Shaw. Romford N.U.T. D.S. "Birds of a Feather," by J. O. Francis. *St. Andrews D.S. "Did this Really Happen?" by H. E. Boisseau and R. W. Barnard. St. Edward's D.S. "Five Characters in Search of a Change," by Hugh Beresford. Shooters Hill Group. "Over-Ruled," by G. B. Shaw. Shornells Group. "And So To War," by Joe Corrie. Standard Tel. & Cables A & S. Club (North Woolwich) D.S. "Calling the Tune," by L. J. Hines and F. King. Standard Tel. & Cables A. & S. Club (North Woolwich) D.S. "Love and Uncle Henry," by H. Pensgn. Theydon Bois V.D.S. "The Last War," by Neil Grant. Tooting Group. "Symphony in Illusion," by J. W. Bell. Walthamstow High School O.G. D.S. "The Witch" (Acts. III and IV), by John Masefield. Walthamstow Settlement "A". "The Waxen Man," by Mary Reynolds. Walthamstow Settlement "B". "Background," by Lilian Smee.

"D" DIVISION. CENTRAL SECTION.

Admiralty D.S. "Shanghai," by W. Stuckes. Bensonian Amateur D.S. "A Sleeping Clergyman" (Act I, Scenes 3-4), by James Bridie. Blackfriars Society. Scene from "The Lady with a Lamp," by Reginald Berkeley. Clapham Old Xaverians D.S. "Saturday Night," by P. Johnson. Engineer-in-Chief's (G.P.O.) D.S. "Heaven and Earth," by P. Johnson. Everyman Players "A" Team. "Idols," by P. M. Rees. Everyman Players "B" Team. "The Happy Hangman," by Harold Brighthouse. Fleetway Players. "The Dark Lady of the Sonnets," by G. B. Shaw. Forum Club A.D.G. "Far, Far Away," by P. Johnson. Grenville Players. "Far, Far Away," by P. Johnson. Guildhouse Players. "The Charlady and the Angel," by H. Shipp. Holly Lodge Players. "The Tree," by Sydney Box. Holywell Players. Scenes from "A Woman killed with Kindness," by Thomas Heywood. Holywell Players "B" Team. "The Dear Departing," by L. Andreyev. Ibis D. & O.S. "Saturday Night," by P. Johnson. King's College (London) M. & D.S. "X=O," by John Drinkwater. Lyons Club A.D.S. (Teashop Section). "Night Must Fall" (Act II, Scenes 1-2), by E. Williams. **Midland Bank D.S. "Count Albany," by Donald Carswell. Millard Players. "Viterbo," by W. B. Nichols. Northampton Polytechnic D.S. "Happy Death, Ltd.," by F. Sladen-Smith. The Passengers. "300th Performance," by S. Barnett. Polytechnic A.D.S. "Russian Salad," by P. Johnson. R.I.B.A. D.S. "Lucrezia Borgia's Little Party," by A. J. Talbot. St. Bride D.S. "The Man who wouldn't go to Heaven," by F. Sladen-Smith. Trevescan A.D.C. "Five in a Row," by John Bradwell. *Unity Theatre Club. "Waiting for Lefty," by C. Odets. War Office D.S. "Me and Me Roses," by H. C. Voller. West London Players. "Odds all Even," by Norman Leven.

"E" DIVISION.

Art School Players, Oxford. "And So To Bed" (Act II.), by J. B. Fagan. Art School Players, Oxford. "Helen of Troy," by Grubinski. Art School Players, Oxford. "Philip the King," by John Masefield. Bentley Heath Women's Institute. "White Queen, Red Queen," by T. B. Morris.

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WESTERN AREA.

*Charity Players, Harrow. "The Valiant," by H. Hall and Robert Middlemass.
 Geddington & Newton Women's Institute. "Enchanted Apples," From the German.
 Gerrards Cross Players. "The Distant Drum," by Philip Johnson.
 The Good Companions. "The Dark Lady of the Sonnets," by G. B. Shaw.
 Guild of Abbey Players, Abingdon. "A Room in the Tower," by Hugh Stewart.
 Guild of Abbey Players, Abingdon. "The Drums of Oude," by Austin Strong.
 Guilsborough Women's Institute. "Footprints," by Violet M. Methley.
 Harrow Congregational Church Players. "Abraham Lincoln," (Scene 3), by John Drinkwater.
 Harrow Garden Village D.S. "Lights Out," by Walter Hudd.
 Hatch End Players. "Fancy Dress," by Bernard Merrivale.
 Horlicks O. & D.S. "Listen to the Band," by James Parish.
 Hygram Players, Kettering. "The Shadow of a Queen," by T. B. Morris.
 *Incogniti Players, Kettering. "A Night at an Inn," by Lord Dunsany.
 Jordans Players. "Trifles," by Susan Glaspell.
 Kenton O. & D.S. "Heaven on Earth," by P. Johnson.
 Kenton O. & D.S. "Windfall," by N. Grant.
 Kettering D.S. "One Evening at Nero's," by A. J. Talbot.
 Marlow Players. "Brills," by M. Reid-Jamieson.
 Mrs. J. C. S. Musk's Players. "Henry VIII" (Act IV., Scene 2), by William Shakespeare.
 Northampton Catholic A.D.S. "The Dogs of War," by Margaret R. Watson.
 Northampton Drama Club. "The Sorrows of Han." From the Chinese.
 Old Lyonian D.C. "The Merchant of Venice" (Act IV), by William Shakespeare.
 **Oxford Theatre Unit. "Love on the Dole" (Act I), by R. Gow and W. Greenwood.
 Peterborough County School Old Girls' D.S. "Way-side War," by Margaret Napier.
 Peterborough Playgoers. "Wurzel Flummery," by A. A. Milne.
 Pinner Townswomen's Guild. "Thereby Hangs a Tail," by Girvin Cosens.
 Players Club, Beaconsfield. "Good Blood, Bad Blood," by Walter Hudd.
 *Players Club, Beaconsfield. "Madam Fears the Dark," by Margaret Irwin.
 Richings Players. "Cradle Song," (Act I), by Sierra.
 Richings Players. "In the Zone," by Eugene O'Neill.
 St. John's D.S. "Passport to Romance," by H. Brighouse.
 Slough Centre D.S. "White Queen, Red Queen," by T. B. Morris.
 Slough Y.W.C.A. "The Spinsters of Lushe," by Philip Johnson.
 Southall Holy Trinity D.S. "Deirdre," by W. B. Yeats.
 South Bucks D.S. "The 300th Performance," by S. Barnett.
 Upton Players. "Something to Talk About," by Eden Philpotts.
 Wylie School of Dramatic Art. "With Variations," by Norton Howard.

The results of this year's work have been on the whole gratifying. The set-back in entries which occurred last year has been made good; it is clear that that was only temporary (being due, as was thought, to the influenza epidemic), and entries this year have risen in almost all Divisions; two of them report the highest entry yet received and the Area total is very little below the highest recorded.

A particularly satisfactory feature is the establishment of many new and very successful local festivals in the three southern divisions. On the other hand, in several of the large centres of population there has been a falling-off in the number of entries, though this has not usually been accompanied by a diminution of public interest.

The Eastern Division has had the greatest difficulties to contend with, and a rush of unavoidable withdrawals at the last moment reduced their entry considerably. Two preliminary festivals were held, at Leicester and Coventry, comprising five and six companies respectively, but the former in particular proved less attractive to the public than usual. However, the Divisional Final, also held in Leicester, played almost to a full house. The late Mr. C. B. Fernald adjudicated the preliminary round and Mrs. Errock the Final.

In the Midland Division the small decrease of entries was primarily due to two causes—a small fall at Birmingham and the absence of Wolverhampton. In the latter town, arrangements for an independent festival had been made before the important financial change in the National Rules became known, as a result of which it is hoped that Wolverhampton will be back in the Festival next year. Hereford, as usual, proved the strongest of the local festivals, and this year not only recorded the highest entry yet made, but also sent a team to Area Final. Successful festivals were also held at Walsall, Worcester and Shrewsbury and the Divisional Final at Birmingham. As before, two adjudicators were employed for the preliminary round; they were Mr. Jack Carlton and the Rev. L. J. Hines. Mr. Herbert Prentice adjudicated the Final.

The Central Division started with hopes of a record entry, but here again last-minute withdrawals intervened. These particularly affected Bristol, which proved the weak spot of an otherwise very successful Division. The

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great achievement of the year has been the reconstitution of a Festival at Weston after several year's absence, and the foundation of three entirely new ones, at Salisbury, Frome and Cirencester. All moreover have proved extremely successful in every way, as also was the regular Taunton festival which continues to attract new entries. All the preliminary festivals drew excellent audiences. The Divisional Final was held for the first time at Taunton, and played to capacity at both sessions. This was adjudicated by Mr. Richard Southern, the preliminary round by Mr. Robert Mitchell.

In the Southern Division the two chief events were, first, the record entry and secondly the establishment of a most successful festival at Weymouth, which had previously not been a strong centre. This year, however, eight companies appeared there, and both performances were packed with a keenly interested audience. The New Milton Festival, again one of the mainstays of the Division, had ten entries, and the Petersfield Festival two. Five companies appeared in the Divisional Final at Bournemouth, adjudicated by Mr. Jack Carlton: the preliminary adjudicator was Miss Nell Carter.

The Western Division has also done well with 25 entries, of which only one withdrew. Here, as in the Central Division, the most satisfactory feature has been the re-establishment of festivals missing in recent years, at Exeter and Dartmouth, and the foundation of new ones at Truro and Teignmouth, while strong programmes were arranged, as usual, at Plymouth and St. Ives. There was a gratifying number of entrants new to the festival, and also of plays written by members of the societies presenting them. The Divisional Final was held this year on two successive evenings, in Plymouth, instead of an afternoon and evening. The Rev. L. J. Hines adjudicated the preliminary round, and Miss Marie Jeaffreson the Final.

The Area Final, which was again held at the Victoria Rooms, Bristol, has this year been extended to include seven companies, the two Divisions with the largest entries supplying two finalists each. There were therefore two sessions, afternoon and evening, on April 30th. Mr. Cyril Wood adjudicated, by courtesy of the B.B.C., and the chair was taken by Mr. Geoffrey Whitworth.

CENTRAL DIVISION.

Bristol and Gloucestershire Group.

- **Ciceter Drama Club. ***"The Valiant," by Holworthy Hall and Robert Middlemass; "Send Her Victorious," by Philip Johnson.
Brockworth & Witcombe W.I. D.S. "Two Rooms to Let" (anon.).
Royal Agricultural College D.S. "The Bronze Lady and the Crystal Gentleman," by Henri Duvernois.
Clifton Arts Club. "Art Conceals Art," by Cyril Roberts; "Bring me my Bow," by Sydney Box; "Find the Right Man," by C. M. Haines.
**Bristol Drama Club. "Two Gentlemen of Soho," by A. P. Herbert.

Wiltshire and East Somerset Group.

- Salisbury A.D.S. "I Made You Possible," by Ivor Brown.
Marlborough A.O. & D.S. "And now—the Journey," by Conrad C. Carter.
*Downton A.D.S. "Heaven on Earth," by Philip Johnson.
South Wilts Teachers' D.S. "The Eternal Song," by Marc Arnstein.
Waverley D.C. "Good Blood, Bad Blood," by Walter Hudd.
Bath Co-operative Players. "The Second Visit," by John Bourne.
Taunton Thespians. "They Cannot be Forgotten," by Alex Atkinson.

Somerset Group.

- *Taunton Thespians. ***"Tangled Skeins," by Hermon Ould; "Moonshine," by Wilfred Westlake.
*Yeovil Literary & D.S. ***"Pot-Bound," by Lilian Smees; "The Saint's Comedy," by F. Sladen-Smith.
Cottage Players. "Mixed Grill," by Nicholas Costa.
Hartly Hodder Players. "House Desolate," by Eileen Hartly Hodder.
Weston-super-Mare D.S. "Masquerade at Midnight," by Paul Denning.
*Uphill & District D.S. "Nine Till Six" (Act III), by Aimee and Philip Stuart.
Bridgewater Red Triangle Players. "And Now—the Journey," by Conrad C. Carter; "Maid of Domremy," by Joe Corrie.

Gloucestershire Rural Community Council Group.

- *Edge A.D.S. "The Devil Among the Skins," by E. Goodwin.
Matson Players. "A Husband for Breakfast," by R. E. Mitchell.
Berry Hill D.S. "No one knows Everything," by F. Morton Howard.
Longhope D.S. "The Broken Fold," by G. R. Mallock.

Somerset Rural Community Council Group.

- Bishops Lydeard Players. "Pot-Bound," by Lilian Smees.
Edington W.I. Players. "On Dartmoor," by Neil Grant.
Over Stowey W.I. Players. "The Law's Delay," by John Odams and Arthur Statham.
*Roadwater Village Players. "A Son for the Sea," by D. C. Salaman.
Street Players. Two scenes from "Victoria Regina," by Laurence Housman.

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SOUTHERN DIVISION.

New Milton Group.

- Peter Quince Players. "The Patchwork Quilt," by R. L. Field.
 New Forest Players. "Red Queen, White Queen," by T. B. Morris; "The Sixth Hour," by Wilfred Grantham.
 Boscombe Players. "The Masque of the Two Strangers," by Lady Alix Edgerton.
 New Milton W.I. "Mirror to Elizabeth," by T. B. Morris.
 *Bishopstoke A.D.S. "Derelict," by Philip Johnson.
 *Lymington Players. "The Saint's Comedy," by F. Sladen-Smith.

Petersfield Group.

- Sheet W.I. "Mother Superior," by Janet Ling. (Entered under Rule A6).
 Mrs. Loftus-Jones' Players. "Women at War," by Edward Percy.
 Chater Players. "Mirror to Elizabeth," by T. B. Morris.

Weymouth Group.

- *Blandford O. & D.S. Extracts from "Call it a Day," by Dodie Smith.
 *Weymouth D.C. "The Spartan Girl," by A. J. Talbot; "Lights Out," by Walter Hudd; "Vacant Possession," by Maud Cassidy and Peter Coke.
 Barnstomers, Purbeck. "Abraham Lincoln" (scene III), by John Drinkwater.
 Boscombe Players. "Members of the Jury," by Stuart Ready.
 **The Barbarians. "Cloudbreak," by A. O. Roberts.
 Bridport Repertory Players. "Lights Out," by Walter Hudd.

WESTERN DIVISION.

Dartmouth Group.

- Officers & Masters, R.N. College. "The Will," by J. M. Barrie.
 Dartmouth Players. "The Distant Drum," by Philip Johnson.

Exeter Group.

- The '36 Club. "Scandal in Olympus," by Enid Hill.
 *Exeter Repertory Company. "Heaven on Earth," by Philip Johnson.
 Exeter Drama League. "The Dear Departed," by Stanley Houghton.

Teignmouth Group.

- *Teignmouth Dramatic Circle. "E. & O.E." by Eliot Crawshaw-Williams; "Five Birds in a Cage," by Gertrude Jennings.

Plymouth Group.

- *Old Suttonians A.D.S. "The Tree," by Sydney Box.
 Plymouth Arts Club. "That Fell Arrest," by Lesbia Scott; "Dear Miss Chloe," by Lesbia Scott; "Mrs. Waterbury's Millennium," by James Bridie.
 *The Tamaritans. "Our Lady's Juggler," by Irene Hall; "Dirge Without Dole," by Cedric Mount.
 **The Plymouth Co-operative Players. "Hewers of Coal," by Joe Corrie.
 Launceston A.O. & D.S. "She Passed Through Lorraine" (Act I), by Lionel Hale.

Truro Group.

- Redruth Players Club. Scenes from "Escape," by John Galsworthy.
 Old Austellians. "Captivity," by E. Lloyd Barritt.
 Truro Play Actors. "Quality Street" (Act I), by J. M. Barrie.

St. Ives Group.

- Westcotts Quay D.C. "A Dear Little Wife," by Gerald Dunn.
 *St. Ives Arts Club. "A Doll's House" (Act II), by Henrik Ibsen; "Refund," by Fritz Karinthy; "Hell of Civilisation," by G. Cave-Day.
 St. Ives D.S. "The Friends of Valerie Lane," by Dolland Parsons; "Old Moore's Almanac," by John Pearman.

EASTERN DIVISION.

Leicester Group.

- Leicester City Police D.S. "Marc o' my Dreams," by H. C. Voller.
 Wycliffe Players. "Everyman" (abridged).
 *Uppingham Evening School Dramatic Class. "The Brontës," by Alfred Sangster.
 **Vaughan Players. "Waiting for Lefty," by Clifford Odets; "Riders to the Sea," by J. M. Synge.

Coventry Group.

- Progressive Players. "The Sixth Hour," by Wilfred Grantham.
 *Coventry Co-operative A.D.S. "The Lovely Miracle" by Philip Johnson.
 St. George's Players. "The Perfect Hero," by F. Sladen-Smith.
 Courtalds (Coventry) A.D.S. "Cupid Rampant," by Percy Corry.
 Hillmorton W.I. Scenes from "King Henry V," by Shakespeare.
 *Keresley Newlands W.I. "Circumstances Alter Cases," by Gertrude F. Glover.

MIDLAND DIVISION.

Birmingham Group.

- King's Heath Players. "All Things Are Possible," by H. F. Rubinstein; "Greater Justice," by Alex McDonald and Bruce Evershed.
 Camp Hill Old Edwardians. "Back to Adam," by Harold Brighouse; "Ladies in Waiting," by Wendy St. John Maule.
 St. Paul's Players. "The House with the Twisty Windows," by Mary Pakington.
 Mitchells & Butlers D.S. "The Eye of the Beholder," by Cyril Grainger.
 Society of One-Act Players. "The Six Queens of Henry," by Marjorie Price.
 Birmingham Insurance Institute D.S. "Black Night," by John Bourne.
 Somerset Road Methodist Church A.D.S. "The House with the Twisty Windows," by Mary Pakington.
 *Lucas D.S. "The Drama League Coop," by A. J. Talbot.

Hereford Group.

- Bishopswood W.I. "The Lesson," by Mrs. D. C. Salaman.
 Bredwardine & Brobury W.I. "Much Mercy," by M. Pritchett; "Marry where Money Is," by M. Pritchett.
 Langarron W.I. "Crab-Apple Harvest," by M. E. Atkinson.
 Langarron Village Players. "Vacant Possession," by Maud Cassidy and Peter Coke; "Joshua," by S. L. Bensusan.
 Welsh Newton D.S. "The Wicked Wooing," by M. Pritchett.
 Tupsley W.I. "Idols," by Phoebe Rees.

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NORTHERN AREA.

Buckholt Players. "Nothing to Report," by M. Pritchett.

Hereford Community Players. "A Privy Council," by W. P. Drury and R. Pryce; "The Root of All Evil," by M. Wood; "The Lady with a Lamp," by R. Berkeley.

**Hereford Y.M.C.A. Players. **"Sordid Story," by J. A. S. Coppard; "Dirge Without Dole," by Cedric Mount.

Ashperton & Canon Frome W.I. "Mrs. Biddlecombe and the Furriners," by Sidney Blow; "Women at War," by Edward Percy.

Huntington (Kington) W.I. "The Crock, Cock and the Candle," by Hugh Chesterman.

Huntington (Kington) Village Players. "The Miser of Rogafjord," by Hermon Ould.

Huntington W.I. "Mirror to Elizabeth," by T. B. Morris.

Mansel Lacy W.I. "The Way with Surly Husbands," by Hans Sachs.

Eardisland W.I. "Adam and the Ladies," by M. Pritchett.

Withington Players. "Her Affairs in Order," by Mada Gage Bolton.

Whitchurch W.I. "The Way Things Go," by M. Pritchett.

Ledbury Players "Mirror to Elizabeth," by T. B. Morris.

Barn House Players, Brockweir. "The Perfect Hero," by F. Sladen-Smith.

Eastnor and District W.I. "Idols," by Phoebe Rees.

Shrewsbury Group.

*Shrewsbury D.S. **"The Red Velvet Goat," by Josephina Niggli; "The Widdgits," by Hugh Woodhouse; "Progress Means — ?," by E. A. Vasey. Wem A.D.S. "Five at 'The George,'" by Stuart Ready. Shawbury Players. "And So To War," by Joe Corrie. Wellington Townswomen's Guild. "Members of the Jury," by Stuart Ready.

Walsall Group.

Bloxwich Players. "The Three Hundredth Performance," by Stephen Barnett. **Spencer Players. "The Hat Trick," by Neil Grant. *Co-operative Players. "Boomerang," by Nora Ratcliff.

Worcester Group.

Worcester College for the Blind D.S. "Refund," by Fritz Karinty. Malvern Wells Players. "After Worcester," by Lawrence Girling; "The Ride Through Coventry," by Olive Poplewell. Worcester Youth Group of League of National Union. "We Dream to Wake," by Oliver Farmer. Harkaway Players. "Mare o' my Dreams," by H. C. Voller; "Mystery at Greenfingers," act 1, by J. B. Priestley. *Malvern Girls' College Staff D.S. "Mirror to Elizabeth," by T. B. Morris. St. Martin's D.S. "The Miser of Rogafjord," by Hermon Ould. Droitwich A.O. & D.S. "Official Announcement," by Eleanor Elder.

The entries for the Festival show a reduction of about eleven per cent. on the previous year. The reduction is fairly general throughout the Area, but is most marked in the West Riding, East Riding, Lindsey and Merseyside. East Lancashire continues to show very little interest. On the other hand, record entries have been achieved in Nottingham, both Urban and Rural, while for the first time we have had a County Festival in Westmorland. Furness Festival, which has previously been held in Barrow, looked like falling through completely, owing to the theatre hitherto used being no longer available, but the organisers, with great enterprise, took the Festival to Ulverston, and made it a big success.

The standard of adjudication continues to rise, and there is no doubt that the total of some 290 performances provided a medium for much valuable constructive criticism.

NORTHERN GROUP.

Cumberland Division.

Wigton Nelson School D.S. "The Child in Flanders," by Cicely Hamilton. Brampton Players. "Wurzel Flummery," by A. A. Milne. *Cockermouth W.E.A. Players. "The Great Dark," by Dan Totheroh. Penrith Players. "The End of Courage," by T. B. Morris. Brampton Players. "Members of the Jury," by Stuart Ready. Cockermouth W.E.A. Players. "Count Albany," by Donald Carswell.

Westmoreland Division.

Crook D.S. "Maker of Highways," by Austin Hyde. Arnside E.I. D.S. "Anti-Clockwise," by Muriel and Sydney Box. Staveley Players. "Ladies in Waiting," by Wendy St. John Maule. Milnthorpe D.S. "Emily's Excuse," by A. J. Talbot. Carver M. & L.D.S. "The Boy Comes Home," by A. A. Milne. (Non-competitive). **Ambleside Players. "The Sister who walked in Silence," by Philip Johnson. Kendal D.S. "Carrion Crow," by L. J. Hines and F. King.

Furness Division.

Grange Drama Group. "The Good Hope" (Act III), by Hermann Heijermans. Barrow Co-op. D.S. "After the Event," by Hugh Ross Williamson.

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Outsiders "A". "Children of Darkness," by Joe Corrie.
 Satterthwaite Players. "Riders to the Sea," by J. M. Synge.
 W.E.A. Players. "Fair Rosamund," by Lal Norris.
 Abbey Players "A". "At 5 o'clock," by Conrad C. Carter.
 Ulverston Old Scholars. "Heaven on Earth," by Philip Johnson.
 Broughton Players. "The Dear Departed," by S. Houghton.
 Abbey Players "B". "The Charlady and the Angel," by Horace Shipp.
 Outsiders "C". "The Crier by Night," by Gordon Bottomley.
 Torver A.D.S. "The Wreckers," by Cecil O. Adair.
 Barrow Students D.S. "Lights Out," by Walter Hudd.
 Outsiders "B". "I Made You Possible," by Ivor Brown.

NORTH EASTERN DIVISION.

Bishopsgate House Players. "At the Fountain," by Ernest Selley.
 Central Newcastle High School Old Girls Dramatic Club, Team "A". "I Made You Possible," by Ivor Brown.
 Northern Dramatic Society. "Doon Daisy Court," by Eleanor P. Southern.
 Derwent House Players. "The Proof," by James Lansdale Hodson.
 The Power House Players. "Rococo," by H. Granville-Barker.
 Charlotte Walker's Shakespearian and Repertory Co., Team "A". "A Room in the Tower," by Hugh Stewart.
 Bywell Players. "Doctor, My Book," by Alicia Ramsay and Rudolph Cordova.
 *High Heaton Tenants Association. "Dregs," by Chadwick.
 Northumberland House Players. "The Eye of the Beholder," by Cyril Grainger.
 Murton Community Players "B" Team. "Lead a Horse," by Joyce Cunningham Greene.
 Durham Dramatic Society. "Solomon's Folly," by Sydney Box.
 Charlotte Walker's Shakespearian and Repertory Co., Team "B". "Keep Calm," by Louis Goodrich.
 *The Progressive Players. "Reynold Fox," by Hope Dodds.
 *Newcastle Y.W.C.A. "Hobson's Choice" (Act I), by Harold Brighouse.
 Murray House Players. "A School for Scandal," by Gordon Lea.
 Murton Community Players "A" Team. "It's Hard to Grow Old," by Leonard J. Hines.
 Alnwick Unemployed Players. "The Dear Departed," by Stanley Houghton.
 Westonian Dramatic Society. "The House with the Twisty Windows," by Mary Pakington.
 Bensham Grove Players. "Behind the Lace Curtains," by Esther McCracken.
 B.B.C. House Players. "The Jail Bird," by John Brokenshire.
 Central Newcastle High School Old Girls Dramatic Club, Team "B". "Over the Wash Tub," by Neville Binns.

The Phoenix Players. "The Charlady and the Angel," by Horace Shipp.
 *Pentland Robson Dramatic School. "Ardvorlich's Wife," by Gordon Bottomley.

EASTERN GROUP.

North Riding Division.

*Pickering Drama Club. "Wayside War," by Margaret Napier.
 Rosedale Abbey Players. "The Black Horseman," by Mary Pakington.
 Thornton le Dale Players. "The Ship Comes In," by F. Austin Hyde.
 Middlesborough Settlement Dramatic Society "B". "Michael," by Miles Malleon.
 Middlesborough Drama Group "A". "White Queen, Red Queen," by T. B. Morris.
 *Middlesborough Drama Group "D". "Sad About Europe," by Philip Johnson.
 Middlesborough Drama Group "A". "Trifles," by Susan Glaspell.
 Hutton Rudley W.I. "O.H.M.S.," by Ronald Gow.
 Middlesborough Settlement Dramatic Society "A". "The Immortal Garden," Act 2, by H. C. G. Stevens.
 New Earswick Amateur Dramatic and Operatic Society "A". "The Mother," by M. E. Ince.
 *New Earswick Amateur Dramatic and Operatic Society "B". "To-day of All Days," by Philip Johnson.
 Crayke Players. "A Privy Council," by Drury and Pryce.
 Northallerton Amateurs. "Ebb Tide," by Robert Lambert.
 Middlesborough Drama Group "C". "Far, Far Away," by Philip Johnson.
 Ormesby Drama Unit. "Fire Below," by Hines and King.
 Marshe Drama Circle. "The Great Dark," by Dan Tothoroh and H. Brighouse.
 *Scarborough Thespians. "The Tree," by Sidney Box.
 Scarborough St. Martin's Players. "Children of Darkness," by Joe Corrie.

West Riding Division.

Ilkley Players. "Postscript to Adventure," by J. Parish.
 Otley Charity Players. "Our Family."
 Wharfedale Amateurs. "The Theatre of the Soul," by Nicolas Evreinov.
 Pottery Field Players. "In the Zone," by Eugene O'Neill.
 Montague Burton D.S. "The Valiant," by H. Hall and Robert Middlemass.
 **Holm Valley Comedy Players. "T'Second Time of Asking," by Taylor.
 Muff Field Players. "One Evening at Nero's," by A. J. Talbot.
 Bradford Girls G.S. "City Frolic," by Dorothy Carr.
 Romany Players. "The Helping Hands," by Gertrude Jennings;
 "There's Money Coming to You," by Peter Horin.

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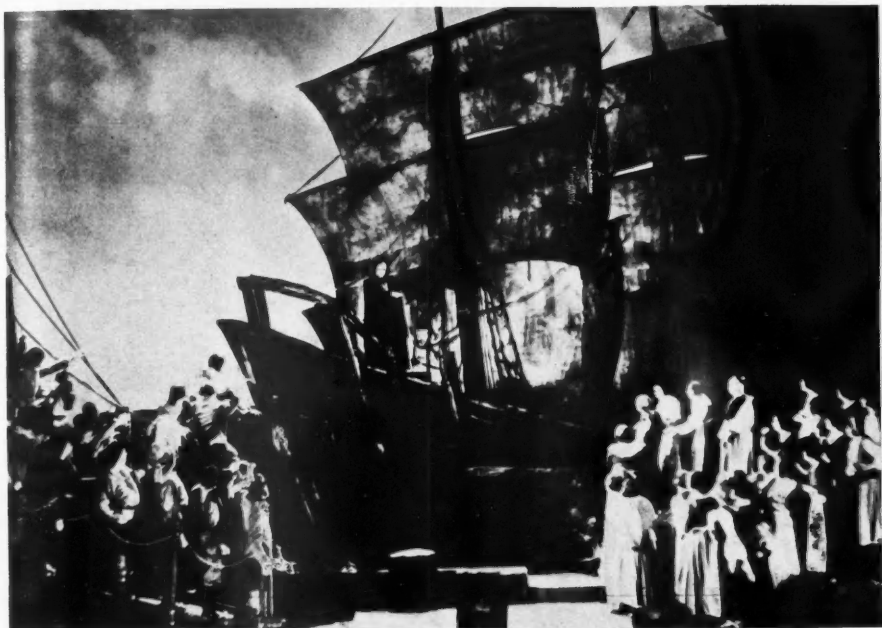
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SCENE FROM "THE FLYING DUTCHMAN"
AS PRODUCED AT THE STATE THEATRE,
COLOGNE.
STAGE DESIGN BY ALEXANDER SPRING.



SCENE FROM "THE MARQUISE" BY NOEL
COWARD, AS RECENTLY PRODUCED BY THE
HIGH WYCOMBE LITTLE THEATRE CLUB.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Ripon W.I. "Get it at Denby's," by B. Merivale.
 Theatre Club. "Deirdre," by W. B. Yeats.
 Summerbridge Players. "The Old Lady Shows Her Medals," by J. M. Barrie.
 Pateley Bridge A.D.S. "Experiment," by Mary & Pakington.

East Riding Division.

*Market Weighton A.D.S. "A". "Scapegoat," by N. Ratcliff.
 Shiptonthorpe W.I.D.S. "No One knows Everything," by Morton Howard.
 *Holme Players. "The End of Courage," by T. B. Morris.
 Market Weighton A.D.S. "B". "The Distant Drum," by Philip Johnson.
 Sutton-on-Derwent A.D.S. "A". "The Great Dark," by D. Totheroh and H. Brighthouse.
 Sutton-on-Derwent A.D.S. "B". "Brontes of Haworth Parsonage" Scene 2, by J. Davison.
 Wresle Drama Group. "White Queen, Red Queen," by T. D. Morris.
 Driffield Church A.D.S. "A Privy Council," by W. P. Drury and R. Pryce.
 *Filey Five Arts Club. "The Last War," by N. Grant.
 Long Riston A.D.S. "At the Sign of the Blue Bell," by S. V. M. Churcher.
 *Hull E.R.C. "With Variations," by Morton Howard.
 Hull C.H.A. "Windfall," by N. Grant.
 Garret Players. "Bring Me My Bow," by Sydney Box.

Lindsey.

North Kelsey Drama Group. "Calling the Tune," by L. J. Hines and F. King.
 Laceby Drama Group. "I Made you Possible," by Ivor Brown.
 Cleethorpes Amateur Dramatic Society. "All things are Possible," by H. F. Rubinstein.
 Waltham Drama Group. "A Family Comedy," by Marjorie Bowen.
 Gainsborough Grammar School. "And So Ad Infinitum"—Act 3, "The Insect Play," by the Brothers Capek.
 Haxey Drama Group. "Food for Thought," by M. Cassidy and P. Coke.
 Kirton Lindsey Drama Group. "Gas Masque," by W. McCloy.
 Brigg High School Old Girls Society. "Merlin's Grave," by G. Bottomley.
 Keadby Drama Group. "St. Anthony's Eve," by Gordon Hardy.
 Haxey Drama Group. "Maid's Judgement," by Margaret Ashworth.
 Tealby Church Mimmers. "Far, Far Away," by Philip Johnson.
 Haxey Drama Group. "The Distant Drum," by Philip Johnson.
 Alford Amateur Dramatic Society. "Sophro the Wise," by Laurence Binyon.
 Horncastle Amateur Dramatic Society. "The Fugitive," by V. Targuese.
 *Louth Playgoers. "Witch's Brew," by Dorothy Macardie.
 Keddington and Louth Park W.I. "I made you Possible," by Ivor Brown.

SOUTHERN GROUP.

Nottingham City.

St. Stephen's D.S. "Far, Far Away," by Philip Johnson.
 Nottingham Amateur Players. "Our Lad," by Herbert Ingham.
 Castle Players. "Cat Among the Pigeons," by Herbert Ingham.
 Pageant Players. "Far, Far Away," by Philip Johnson.
 St. Stephen's D.S. "The Cellar Door," by R. Elwyn James.
 Meridian A.D.S. "Laburnum Grove" Act II, Sc. 1, by J. B. Priestley.
 Nottingham A.D.C. "The Cherry Orchard" Act II, by Anton Tchekhov.
 Desmond Greene Players. "Come Away Death," by Dorothy Carr.
 St. Paul's D.S. "All Things are Possible," by H. F. Rubinstein.
 *Pageant Players. "Symphony in Illusion," by James Wallace Bell.
 Leen Side Players. "Chances," by Wallace Lindsey.
 St. Mary's A.D.S. "Food for Thought," by Maud Cassidy and Peter Coke.
 Meridian A.D.S. "Lights Out," by Walter Hudd.
 Pageant Players. "Lovely Lady," by Walter Knight.
 Nottingham Playgoers Club. "The Love of Judas," by Teresa Hooley and Cedric Wallis.
 Nottingham Amateur Players. "A Room in the Tower," by Hugh Stewart.
 Castle Players. "The Sixth Hour," by Wilfred Grantham.

Notts. R.C.C.

*Beeston Fields E.I. "White Queen, Red Queen," by T. B. Morris.
 Kingston-on-Soar A.D.S. "The Warming Pan."
 Misterton Players. "Merlin's Grave," by G. Bottomley.
 Workop T.C. D.S. "Heaven on Earth," by Philip Johnson.

Derbyshire Division.

The Derby High School. "A Room in the Tower," by Hugh Stewart.
 Five Towns Players "A". "Passport to Romance," by Harold Brighthouse.
 British Empire Shakespeare Society (Derby). "A Midsummer Night's Dream" Act I, Sc. 2, and Act V, Sc. 1, by William Shakespeare.
 Tudor Players. "White Queen, Red Queen," by T. B. Morris.
 *Pinxton Welfare D.S. "Strong I' the Arm," by H. Hodkin.
 Five Towns Players "B". "One Morning Very Early," by Philip Johnson and Howard Agg.
 Chesterfield Settlement Players. "With Variations," by F. Morton Howard.
 Chesterfield Playgoers' Society. "Johnson was No Gentleman," by H. F. Rubinstein.
 Sheffield University Students D.S. "Father Noah," by Geoffrey Whitworth.
 Clowne Social Service Centre. "Local Showers," by Walter Brierley.
 Clay Cross S.S.C. "Mrs. Snaggs—Detective," by O. M. Popplewell.
 Chesterfield Settlement Players. "Round the Corner," by Geo. W. Porter.
 Chesterfield Playgoers' Society. "The Valiant," by H. Hall and R. Middlemass.
 **Sheffield Playgoers' Society. "These Mortals," by H. M. Harwood.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

WESTERN GROUP.

Merseyside Division.

Littlewood's D.P. "To-day of All Days," by Philip Johnson.

*Birkenhead S.S. O.G.S. "The Proposal," by Anton Tchekhov.

Liverpool Co-op. D.S. "The Small Part," by J. R. Foggo.

Castner-Kellner A.D.S. "Tails Up," by Cyril Roberts.

Community Players. "Calling the Tune," by J. Hines and F. King.

*Littlewood's D.P. "Dirge without Dole," by Cedric Mount.

The Players. "Solomon's Folly," by Sydney Box.

Littlewood's D.P. "In the Zone," by Eugene O'Neill.

Liverpool Catholic S.S.C. "After the Event," by Hugh Ross Williamson.

Community Players. "The Eye of the Beholder," by Cyril Grainger.

Birkenhead S.S. O.G.S. "The Singing Sands," by Gordon Bottomley.

Beechcroft Players. "Cupid Rampant," by Percy Corry.

East Lancashire and Cheshire.

The Crescent Players. "Eldorado," by Bernard Gilbert.

St. Augustine's A.D.S. "The Bishop's Candlesticks," by Norman McKinnell.

Metro-Vickers D. & O.S. "The Distant Drum," by Philip Johnson.

*The British Empire Shakespeare Society (Rochdale). "Unknown Dimension," by Harry Penson.

Fine Spinners—

†Central Office. "The Singing Soul," by Mrs. Henry Backuf.

Bollington. "Sing a Song of Sixpence," by Muriel and Sydney Box.

Lymfield. "Five Birds in a Cage," by Gertrude Jennings.

**Brownlow Fold. "Children of Darkness," by Joe Corrie.

Marsland. "The Cellar Door," by Elwyn James.

Houldsworth. "Anti-Clockwise," by Muriel and Sydney Box.

† Were placed first in this Festival, but declined to go forward.

SCOTLAND.

Entries in the Twelfth Festival of Community Drama show a total of 349 teams, a decrease of eight from last year's figure. Entries in the South-West Division continue to grow, however, and the total of 122 is a record. Entries in the North-East Division also show an increase on last year's figure, which is very satisfactory.

Although the total number of entries is slightly down, it is gratifying to note that the number of clubs and societies represented in the Festival has increased from 215 last year to 220, which shows that interest in the Drama Festival is continuing to grow.

The entries for the British Drama League Festival have increased by seven making a total of 56. Ten entries were received from Clubs for the Unemployed and fifty-eight from Women's Rural Institutes. Thirty-nine teams have entered Original Plays.

103 Preliminary Festival Sessions were held at a total of 45 centres.

Divisional Festivals were held as follows:—

Centre.	Teams.	Adjudicator.
Edinburgh	11	Evan John
Glasgow	13	John Bourne
Stirling	6	John Bourne
Elgin	9	Willard Stoker
Inverness	13	John Bourne

Ten teams appeared at the Scottish Final Festival in the Lyric Theatre, Glasgow, on April 7th, 8th and 9th. The adjudicator was M. Michel Saint-Denis whose brilliant and subtle criticisms were greatly appreciated by crowded houses.

The winning team was Ardeer Recreation Club (Dramatic Section) in "In the Zone," by Eugene O'Neill, and the runner-up, the Glasgow Jewish Institute Dramatic Club in "The Undercurrent," by Fay Ehlert. As the Ardeer Recreation Club (Dramatic Section) is affiliated to the British Drama League, it will represent the Scottish Area at the Final of the British Drama League Community Theatre Festival in the Theatre Royal, Glasgow, on Monday, May 30th.

The usual broadcast of the winning play was again given on the Monday following the Scottish Final Festival.

SCOTTISH (B.D.L.) ENTRIES.

Aberdeen University Dramatic Society. "Fire Below," by Leonard Hines and Frank King.

**Ardeer Recreation Club (Dramatic Section). "In the Zone," by Eugene O'Neill.

Ayr Amateur Players. "Dust of the Road," by K. Sawyer Goodman.

Banff Dramatic Society. "The Sixth Hour," by Wilfrid Grantham.

Barr & Stroud Dramatic Club, Glasgow. "In Heaven and Earth," by Denis Plimmer.

B.C.I. Players, Edinburgh. "Her Affairs in Order," by Madge Gage Boldon; "The Jilted Pair," by Florence Ainsworth; "Vindication," by Leonard Hines and Frank King.

Bearsden Dramatic Club—Withdrawn.

*Berwick Amateur Dramatic Society. "Behind the Lace Curtains," by Esther McCracken.

Blue Triangle Players, Kirkcaldy. "Shall We Join the Ladies?" by J. M. Barrie.

Broomhill Congregational Church Dramatic Club. "The Apple Tree," by Eliz Richardson.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

WELSH AREA.

Colinton Musical and Dramatic Society. "Man Tuesday," by Andrew Anderson.

Corstorphine Literary Association Players. "Postscript to Adventure," by James Pariah.

Craig Players—Withdrawn.

Cumnock Dramatic Club. "The Darkness," by Joe Corrie.

Dundee Dramatic Society. "The Perfect Hero," by F. Sladen-Smith.

Falkirk High School F.P. Dramatic Circle. "Madame Fears the Dark," by Margaret Irwin; "Scenario," by L. du Garde Peach.

*Forfar Dramatic Society. "Storm in a Teacup," Act I, by James Bridie.

*Gatehouse Dramatic Club. "Elizabeth Refuses," by Margaret Macnamara; "The Hoose o' the Hill," by Joe Corrie.

*George Square Players, Greenock. "The Last War," by Neil Grant; "Heaven on Earth," by Philip Johnson.

*Glasgow Corporation Transport Players. "Ecce Homo," by Avrom Greenbaum.

Glasgow Players. "The Insect Play," by the Bros. Kapek; "The Vow," by T. Gallarati-Scotti.

Grey Lodge Settlement Dramatic Club. "The Dreamer," by Joe Corrie.

Guardbridge Memorial Institute Dramatic Circle. "Straigly Burn," by Andrew Anderson.

*Kirkwall Amateur Dramatic Society. "Folly of Faith," by Michael Rayne.

Largs Players. "Joe," by Jane Dransfield.

*The Makars. "Possession," by Laurence Housman.

*Newbattle Burns' Club Dramatic Society. "Lithuania," by Rupert Brooke; "The Life Nut," by Joe Corrie.

Northern Theatre Club, Aberdeen. "Members of the Jury," by Stuart Ready; "Here Comes the King," by Harry Penson.

*Paisley Players' Club. "Father Cyprian," by C. Stewart Black.

Pantheon Club, Glasgow. "The Cradle Song," Act I, by Martinez Sierra; "Pot-Bound," by Lilian Smee; "Wrack," by Jane Heron.

Prestwick Players' Club. "Lot's Wife," by Percival Wilde; "Twentieth Century Lullaby," by Cedric Mount.

Renfrew Exchange Players. "Parnell," Act III, by Elsie Schaeffer; "When Peacocks Sing," by T. M. Watson.

Saxone Dramatic Club. "The Willing Spirit," by Esther McCracken.

*Stirling Amateur Dramatic Club. "Southward Ho!" by Hal D. Stewart; "There is no Return," by Eric Bradwell; "The Sixth Hour," by Wilfrid Grantham.

Stromness Amateur Dramatic Society. "Rizzio's Boots," by Hal D. Stewart; "A Wedding," by John Kirkpatrick.

Studio Players, Inverness—Withdrawn.

*Torch Theatre Club, Glasgow. "The Dance of Death," by August Strindberg; "To Sleep—Perchance," by W. Erskine; "The Lean Earth," adapted from Wm. Shakespeare.

Unitarian Players. "Love Lingers On," by D. Gordon Wright.

The outstanding feature of this year's Festival has been the breaking of new ground. For the first time in the history of the Festival in South Wales, new Centres have been tried at Maesteg and Tongwynlais and at both places we have been extremely successful.

The entries have been quite up to expectation and with 35 teams taking part the South Wales Division has a representation quite up to the usual. There is however, great disappointment at the lack of effort shown in the Northern Division of this Area. For the second year this Division has no entry in the Festival. The only one sent in had to be cancelled as there was no convenient Centre at which the team could appear. The Centres generally have shown an improvement on their takings of last year but losses were experienced at Cwmddare and Trecynon.

The Preliminary Rounds were judged by Mr. Frank Harwood who was paying his first visit to the Principality. His pleasing manner, and fluent and critical adjudication gave entire satisfaction to teams and audiences.

The entries indicated by two asterisks were chosen by Mr. Harwood to appear in the Area Final at Mardy on April 27th, at which Dr. Stefan Hock acted as adjudicator.

WELSH ENTRIES.

Cwymddare Welfare. "Judy," by Leyshon Williams; "Our Mr. Jones," by C. W. Miles.

**Cymric Players. **Branwen," by Ken Etheridge; "A Husband for Breakfast," by Elwy Mitchell.

Swansea Y.M.C.A. "Mate to the King," by Leslie Jones.

**Blackwood D.S. **"The Sixth Hour," by W. Grantham; "Cloudbreak," by A. O. Roberts; "The Jews of Hodos," by Martinescu; "The Red Velvet Goat," by J. Niggli.

Grovian Players. "Bert's Girl," Act 3, by E. Baker.

Caerphilly Players. "That Fell Arrest," by Lesbia Scott; "Official Announcement," by Elder.

St. Margaret's, Blackwood. "Sister Claire," by L. Housman.

Bedwas D.S. "The Witch," Act 1, by Masfield.

Tonyfelin D.S. "Prize Onions," by Eynon Evans.

Oakdale Social Club. "In a Glass Darkly," by Muriel Box.

Brynmaur D.S. "Lady Precious Stream," Act 3, by Hsiung.

West Grove D.S. "The Sixth Hour," by Grantham.

Trecynon D.S. "The Bakehouse," by J. O. Francis;

"The Cab," by T. Taylor.

Brecon Little Theatre. "The Distant Drum," by Johnson; "Food for Thought," by Cassidy; "The Discovery," by Hermon Ould.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Brecon Women's Institute. "Far, Far Away," by Philip Johnson.
Bethel, Maesteg. "Sanctuary," by Phoebe Rees; "Wayside War," by Napier.
Llanelli Y.M.C.A. "Calling the Tune," by Hines and King.
Treharris D.S. "A Husband for Breakfast," by Mitchell; *"That Fell Arrest," by Lesbia Scott.

Troedyrhiw D.S. "The Recoil," by Eric Logan.
Cathays Players. "The Messenger," by W. Hill.
"The Scholarship," by W. Hill.
Barry Players. *"Witches' Brew," by Dorothy Macardie.
Taibach D.S. "Othello," Act 4, by William Shakespeare; "The Road of Poplars," by Sylvaine.

NEWS FROM NORTH AND SOUTH

SLOANE SCHOOL, CHELSEA.

This year's Shakespeare production at the Sloane School, Chelsea, was of "Twelfth Night," and the play was presented in modern dress with scenery designed by Mr. F. Allen, who also assisted the Headmaster, Mr. Guy Boas, in the production.

We have been led to expect a high standard of acting at the Sloane School, and this year we were not disappointed. The general level was perhaps even higher than usual, and we particularly noticed the *Malvolio* of J. E. Fox, the *Sir Toby* and *Sir Andrew* of C. S. Parker and R. K. Brooks, the *Viola* of K. J. D. Busby, and the *Olivia* of N. S. Phillips. The last was certainly a fine performance, our only criticism being that the boy's voice had become too manly to make the feminine role convincing.

The dressing of the play was peculiarly apt, and after a few minutes one quite lost sight of any incongruity.

Where so much music was available at other moments of the play—the necessity for which was not always indicated in the text—we would have preferred some musical accompaniment to the lovely songs.

HENDON DRAMA FESTIVAL.

Throughout the twelve months that have elapsed since the last Festival the Hendon Drama Federation has gone steadily forward in its work of assisting the dramatic societies in the presentation of their productions. The spirit of goodwill among those interested in the amateur theatre in the borough is becoming increasingly obvious. Almost every programme carries an acknowledgment to another society for assistance rendered. The friendly rivalry between the various companies is even more cordial. There is a great revival of interest in the amateur stage, and the Hendon Drama Federation is only too anxious to help wherever it can.

An independent Festival was this year organised by the Federation for three nights at the beginning of April. Sixteen teams entered in competition for the B. J. Monro Cup. The standard of production naturally varied, but the Drama League representative who did not actually witness the performance of the winning play, was impressed by several excellent performances. Mr. Anstey, the Adjudicator, awarded the Cup to the Little Theatre Society in "Postal Orders."

BLACKWOOD AMATEUR DRAMATIC SOCIETY.

The Blackwood Amateur Dramatic Society, founded in 1929 by its present General Secretary, Mrs. C. A. M. Powell, have been responsible for much of the improve-

ment in the standard of amateur production in Wales. Members work indefatigably at rehearsal with new productions and hold themselves ready to travel extensively to present performances at Drama Week Festivals and Charity engagements (sometimes at the end of a three or four hours' journey) on an average twice weekly throughout the season. In the course of its career the Society has produced ambitious presentations of plays by Shakespeare, Bernard Shaw, John Masefield, Clifford Bax, James Bridie, Sheridan, Robbins Millar, Emyln Williams, Mary Webb, P. G. Wodehouse, Ben Travers, Frederick Lonsdale, and Ivor Novello. With "The Witch," by John Masefield, "The Rose Without a Thorn" by Clifford Bax, "Tobias and the Angel" by James Bridie, "Twelfth Night" by Shakespeare, "Night Must Fall" by Emyln Williams, the Society has won more than fifty (50) premier awards in the leading Drama-Week Festivals of the Principality where the players have gained experience and knowledge to improve their art from expert adjudicators from the British Drama League and other eminent dramatic critics. The Society also does intensive work for the Monmouthshire Drama League and British Drama League National Festivals Annually. Last year the Society entered three one-act plays and was selected with the production of "A Rogue in Bed" to represent Wales at the Old Vic Final, and this year the Society entered four one-act plays and achieved the unique distinction of being placed first by Mr. Frank Harwood with each of the plays, viz., "The Sixth Hour," "Cloudbreak," "Jews of Hodos" and "The Red Velvet Goat" at the four different Centres of longwynlais, Caerphilly, Maesteg and Blackwood. "The Sixth Hour" being selected as one of the finalists for the Divisional Final at Mardy on April 27th, and therefore to appear at the National Final at Glasgow.

We deeply regret the death of Mr. C. B. Fernald, who had lately joined our panel of Festival Adjudicators. His interest in the amateur movement was strong, and a tragic accident has cut short a life of great value to the Theatre.

In the April number of "Drama" the print of a "Green Room" should have been attributed to "This" instead of John Sterndale. The illustration first occurred in James Grant's Sketches in London, published in 1838.

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